

KERAMIC STUDIO

Vol. XIX, No. 12.

SYRACUSE, NEW YORK

April 1918



WE notice with pleasure that dealers are beginning to take interest in glass shapes and to advertise their stock. We receive constantly letters from decorators in small places asking us where they can find glass shapes. In fact decorators are, as we expected, paying much attention to this work in addition to their work in china which is handicapped by the scarcity and high prices. And finally dealers seeing this growing demand are making arrangements for handling glass in addition to their regular lines of china.

One dealer writes to us: "Glass is fast supplanting china for the amateur decorator. Many designs for china may just as well be applied to glass and we are surprised that more dealers are not advertising glass in your columns. We have tried it for over a year and find that we have worked up quite a trade for the glass itself. We are sending you an advertisement of our glass stock for the April issue."

Dean Bossange of the School of Applied Design, Carnegie Institute of Technology, Pittsburgh, Pennsylvania, announces some special courses for undergraduates which will bring about a more complete co-operation between the High Schools and an Art School than has been accomplished elsewhere. These qualifying courses, as they are called, are to be given on Saturdays and are open to all students of High Schools or Preparatory Schools of corresponding grade. Instruction will be entirely technical in character and being limited to Saturday mornings will not interfere in any way with the work of the High Schools. The main object of the course is to encourage the boys and girls of Pittsburgh and vicinity to begin their technical work in art when they are still in the impressionable age.

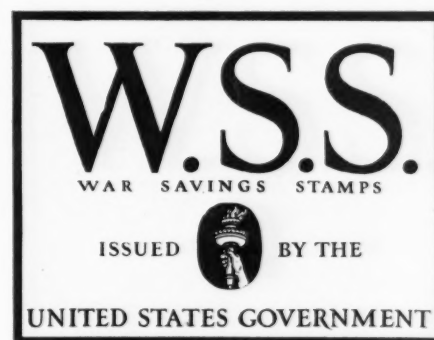
These courses will make it possible for a High School student to do four years of elementary technical work before he enters the design school and begins the advanced technical work leading to the Bachelor's Degrees offered in the five arts represented in that institution.

It is not expected that all students taking these courses will attempt to become artists. The courses will be of value nevertheless to those who do not continue because of the educational discipline involved, and the wider appreciation of art and deeper interest in it that will be awakened. Higher standards and better art should result from this co-operation. When it is realized that High School students having taken four years of qualifying work and four of advanced technical work will have had eight consecutive years of the best technical training before receiving their degrees, the optimism of those in charge of the courses seems fully justified.

Courses will be offered in Architectural Drafting, Free-hand Drawing and Modeling as preparation for entrance to the Department of Architecture. In the Department of Painting and Decoration instruction will be given in Free-hand Drawing, Design, Color, Sketching from costume model and a short course in Modeling. In the department of Music instruction will be given in all instruments of the symphony orchestra, each student receiving one individual lesson of

one-half hour per week. In addition to this, class lessons in Solfeggio and Elementary Harmony will be given and a weekly orchestra rehearsal. In the department of Dramatic Arts instruction will consist of exercises in diction, pantomime, the rehearsal and public performance of simple one act plays and a short period of Folk Dancing. Department of sculpture offers a course in modeling in clay, beginning with very simple forms and advancing as rapidly as the ability of the student will justify.

For the present the Design School will limit those courses to 180 students, selected by competition from those recommended by the principals. The courses will continue for a period of fifteen weeks. At the end of that period an exhibition will be held and a concert and dramatic performance given. An enrollment fee of five dollars is required but this fee will be returned to those who do satisfactory work and are regular in attendance.



W. S. S. DESIGN COMPETITION

The War Savings Committee of New York, Frederick W. Allen, director, has organized a design competition for Poster, Cartoon, Newspaper Advertisement, Window Card, etc., with prizes of \$2,000, as follows:

Poster—First prize, \$1,000; second prize, \$300. Designs to be made in proportion to 24 inches wide by 36 inches high. Shape and size optional with the designer, the work does not have necessarily to fill the entire area.

Newspaper, Magazine Advertisement, and Cartoon—First prize, \$250; second prize, \$100. Designs to be in proportion to quarter, half or full page newspaper, or in proportion to 5½ inches wide by 8 inches high for magazines.

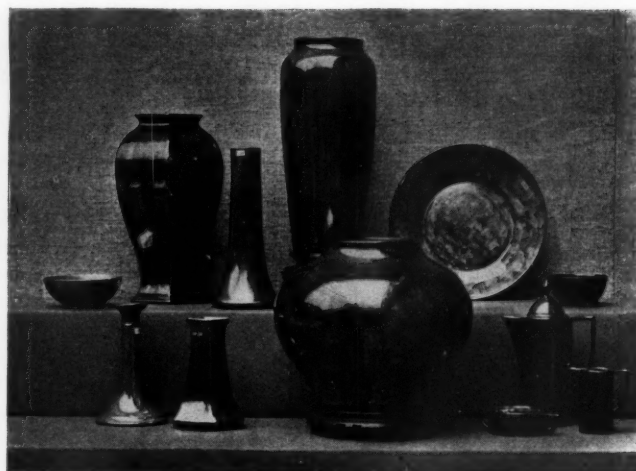
Car Card and Window Card—First prize, \$250; second prize, \$100. Car card designs in proportion to 21 inches wide by 11 inches high. Size optional for window cards.

The competition will close on April 25th. All entries must be sent prepaid, carefully packed. Any medium may be used, pen and ink, oil, water color, chalk, etc. Competitors may send in as many designs as they wish and enter all classes or two or one, as preferred. Text matter or wording is left entirely to the designer, but the W. S. S. mark illustrated with this notice must appear in all designs, and if the designs are in color, this mark should be yellow for the background, blue for the lettering, bands and medallion.

Address all entries and inquiries to W. S. S. Competition, American Institute of Graphic Arts, 119 E. 19th St., New York.



MRS. ANNE TAYLOR BROWN

IONE LIBBY WHEELER
Lustre WareMARIE B. BOHMANN
(Dr. Gunsaulus Prize)

GRACE E. MINISTER

GRACE E. MINISTER
MARIE B. BOHMANNMRS. SENGEBERGER
GRACE E. MINISTER

CHICAGO CERAMIC ART ASSOCIATION

THE Twenty-fifth annual exhibition of the Chicago Ceramic Art Association, held at the Art Institute in the fall, was the best, both as to number and excellence of exhibits, given by the club during recent years. The work showed the good effects of the last year's study course, which has been, in the opinion of all, the best the club has ever had. In addition to Miss Bennett's invaluable criticism once a month, lessons in design and color, based on Mr. Ralph Johonnot's method, were conducted by Mrs. Edward L. Humphrey, and during the month of May Miss Ophelia Foley of Bridgeport, Conn., conducted a very helpful class for members of the association.

The exhibition was held in one of the new galleries of the Art Institute and was well placed and lighted. The president, Mrs. Anne T. Brown, was represented by a number of pieces of unusual merit, a chop-suey bowl in lavender, blue and grey-green and pitcher in yellow, orange, lavender and green, being especially rich in color and good in design. A tea-caddy in antique effect produced by a combination of lustre, red bronze, green and Roman gold, a Belleek compote and small Satsuma vase were attractive in their handling.

MRS. ISABELLE C. KISSINGER
Awarded A. H. Abbott Prize for best Individual Exhibit



MRS. A. A. MCGINNIS

Miss Marie Bohmann, who received the Dr. Frank Gunsaulus Prize for decoration on pottery, showed a Japanese wistaria tea-service with a tasteful decoration, and several other pottery pieces, quite unusual in treatment.

Another member who worked with success on Japanese pottery was Mrs. Nellie Sengenberger of Peoria, Ill., whose large blue lamp-vase was a striking note in the exhibition.

Mrs. George Emmons' covered vase designed in warm colors with black enamel background richly deserved the Honorable Mention which was given it. Her Satsuma lamp vase was unusual and interesting in color and design, being done in a wonderful shade of old-rose and harmonious greens, with a touch of brown. Among her other smaller pieces were two very well designed boxes and a unique miniature teapot.

Mrs. Isabelle C. Kissinger was awarded the A. H. Abbott Prize for Best Collection. It was most varied and interesting, showing work on Satsuma, Belleek, Faience, Wedgwood pottery and tiles. The largest piece, a Satsuma lamp vase, was charming in blues and soft tans. A grey pottery teapot and bowl, designed in blue, attracted much attention. Several



MRS. GRACE P. BUSH

Awarded Burley & Co. Prize for most appropriate design for tableware



IONE LIBBY WHEELER

Awarded the Dr. Gunsaulus Prize for Lustrous Glass



OLIVE M. JOHNSON

Awarded Devoe & Reynolds Prize for Plaque in Enamels



MRS. G. E. EMMONS

MRS. A. H. MCGINNIS

MRS. ANNE T. BROWN

MRS. GRACE BUSH
OLIVE M. JOHNSON
ISABELLE C. KISSINGER



MRS. G. E. EMMONS

pieces designed in copper lustre made a rich note in the exhibition. The Belleek cracker jar with an unusual bird design in old blue was one of the best in this splendid collection.

Miss Florence McCray was given the Hasburg Gold Prize for a most unique handling of etched gold in a four piece tea set. Red bronze gold was used as a background for a border design in white and roman gold, the whole brought into harmony by a rich Satsuma tint. The same coloring was used on a plate with peacock border. She also showed a Sedji tea-set in green and white gold.

Dr. Frank A. Gunsaulus Prize for glass was given to Miss Ione Wheeler. Her lustred glass was interesting in color and shape. She exhibited a number of lustred porcelain pieces, a large peacock vase was a beautifully developed piece, a rich rose lustre vase was most attractive. A copper lustre tea set, also one in blue, and smaller pieces of varied lovely colors completed this collection.

Miss Mary Thrash showed two pieces, a well executed tile and fruit dish in soft colors.

MRS. J. B. EMISON
MRS. MARGUERITE J. ROOD

MISS MARY E. HIPPLE
MISS FLORENCE MCCRAY—Awarded Hasburg Gold Prize for Etched Plate and Tea set

MRS. E. T. PHELPS
MISS MARY THRASH
MISS IRENE ANDERSON

MRS. ISABELLE C. KISSINGER

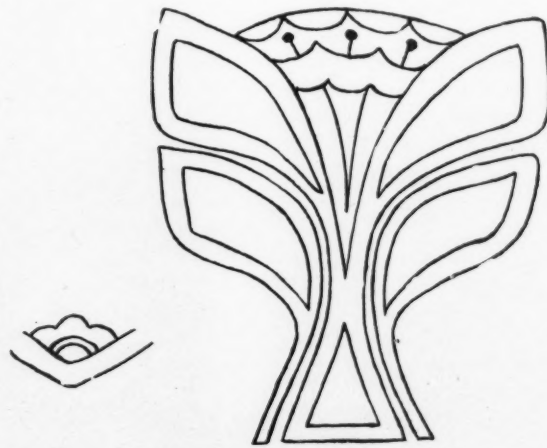
Miss Irene Anderson sent a Satsuma trinket box, sugar and creamer, and dresser set, all showing careful work in both design and execution.

A charming pair of small vases, a Satsuma box and a very effective larger vase made a small but strong exhibit for Mrs. E. T. Phelps.

Mrs. Rood was represented by a pleasing vase, with dark brown background and border designed in orange lustre and gold.

Mrs. Grace Bush sent a collection characterized by good design and harmonious coloring. The lamp-vase, bowl with bird motif, in peacock tones, and suggestion for dinner set were especially good. The latter was awarded the Burley & Co. prize for the most appropriate design for tableware.

Mrs. J. B. Emison also showed successful tableware, a set of dinner plates in enamels and gold were noteworthy for daintiness of design and careful execution.



ANNE TAYLOR BROWN

Panel for Belleek Compote in Photo

Colors used—Alice Blue, French Violet, Plum, Light Green, Yellow and Orange

A snappy little luncheon set, in blue and white, was sent by Miss Mary E. Hipple, whose other pieces were also of interest, notably a flat Belleek bowl, in dull pinks and greens, and a Satsuma vase of vibrating blues and greens.

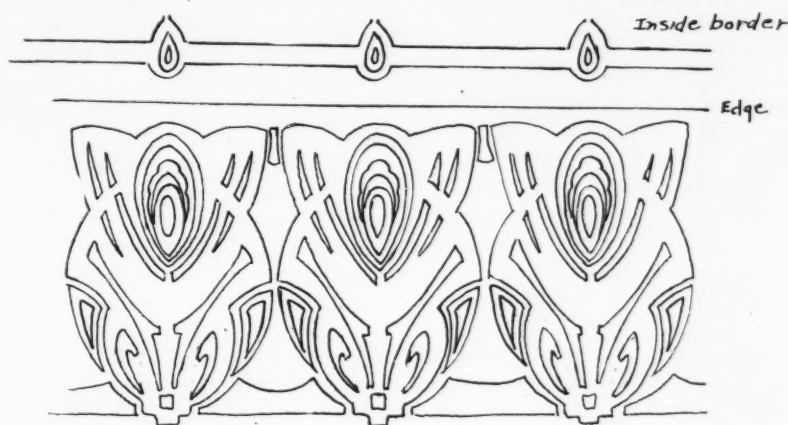
Miss Olive Johnson was awarded the Devoe & Reynolds prize for the best individual piece, a large Satsuma plaque with an all-over design in enamels, lavender, blue and black predominating. Her pieces were characterized by originality of design and very successful handling.

Another worker who specialized in pottery was Mrs. A. H. McGinnis. She caught the spirit of the ware in her freely

executed designs. Her Satsuma vases and bowl were also treated in an interesting way.

Miss Grace E. Minister was represented by a well designed tea set in turquoise blue, green and Roman gold, a scarlet Japanese ware plate decorated in a geometric pattern in black enamel, and several unusual pottery vases.

Despite the heavy demand on the time of all members for patriotic work, each one is making an earnest effort to be worthily represented next year and thus help to keep up art activities and interest. The Club will furnish the usual course in design which is always well attended.



Border of Bowl shown in Group at Chicago Exhibition

BORDER FOR FLOWER POT OR BOWL—ISABELLE C. KISSINGER

AS shown in the photo this border was used on a Satsuma flower-pot 3½ inches high, the spaces between motifs and lower part being covered with Green Blue enamel. The motifs were left the glaze of the ware with accents of enamel as follows: narrow oval in upper center Deep Purple, the space next inside, Lavender Blue, scallop Dull Yellow with a line of Orange on the inside, while the smaller oval was Lavender with a Black center. The thin pointed bars on each side the oval and the panel at the bottom between motifs, Apple Green; the long curving bars in center same blue as background, the "hooks" at each side Lavender, with Yellow center. The small panels between the large motifs Dark Green. The blue on enamel background ran over the edge and ¾ of an inch on the inside, as indicated, the small ovals being Lavender with a black center and the line below Apple Green. The inside below this line was tinted with Light Green lustre.

II. For a bowl use color scheme as follows:

Tint outside with Orange lustre padded. Add a band at bottom of border and lay background space with Roman gold, picking out design with white gold and red gold bronze with accents of Turquoise Blue enamel.

III. Outline with Dark Green, use green lustre, green gold, and work out design in greenish blue and Red Violet enamels with a touch of Orange.

ART NOTE

A unique and interesting function was staged in the Minneapolis Institute of Art last winter. It was in the nature of a fancy dress carnival and nearly five thousand persons assembled, most of them in costume and in true gala spirit.

There were groups in each of the period rooms in appropriate attire. These has been planned for by those in charge of the revel.

There were three entertainments staged—one a clever play by the "Attic Club." There were tableaux vivants presented on a stage at the east end of the wide corridor on the second floor. All were full of color and delightfully posed and accompanied by special music from a concealed orchestra. Shortly before midnight a chorus under the direction of a choir master from one of the Churches led the huge company in singing carols and other appropriate songs until the chimes announced the advent of the New Year. Then all of the costumed throng formed a long line and marched in joyous procession through the galleries and corridors of the second floor down the broad stairway for a similar tour of the main floor, making a spectacular finale to an unusual evening.

Gentlemen:—Enclosed please find check for \$4.00 to cover *Keramic Studio* for another year.

I imagine I am one of a very few *Keramic* teachers who has a better business this year than for the last two years. Soon after the war broke out and every one was talking nothing but war, I decided to have no war talk in my studio, or at least as little as possible. My studio is a large one and light and airy so I make it as attractive as possible. It is now the one recreation of many pupils to come up to the studio and work. We often have little lunches and work all day. They all say they go away feeling better. Most of them have some one in the camps or at the front. I have one brother in the camps in this country and one somewhere in France. I have 20 pupils every week and then odd ones dropping in.

Thought this might help some other teachers.

Yours truly,
E. M. L.

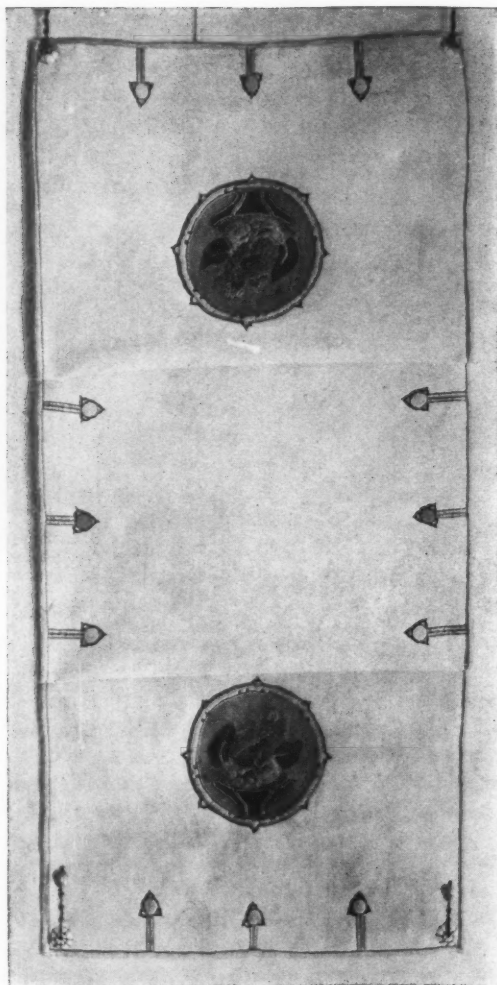


TABLE RUNNER No. 1—CORNELIA A. NEWMAN

UNITY OF ART

Henrietta Barclay Paist, Ass't Editor

THE Art embroideries illustrated in this issue are the work of Miss Cornelia Newman and were shown—with other specimens—at the Minneapolis Art Institute in November last, and formed a brilliant and charming bit in the exhibition. The Art of embroidery has been slow to adapt itself to the modern thought concerning design, but there are a few pioneers who having mastered the problem of design, have put their theories into practice in this direction. Among these the names of Mr. and Mrs. Johonnot stand out prominently. Miss Waldvogal, of Pasadena, is a Swiss woman, another individualistic worker, who is combining strong design and craftsmanship. It was in her studio that Miss Newman studied and while some of the designs show strongly the influence of the teacher, she is nevertheless fast evolving a style of her own and her craftsmanship is sincere and her sense of color harmony strong.

When one sees specimens of embroidery like these one cannot help associating them with the surroundings which they merit.

It makes little difference what materials and tools we employ if we are interpreting nature in terms of design and have made a sincere and conscientious study of the principles which govern design.

A home cannot be furnished consistently and harmoniously unless every bit of furnishing measures up to the same stand-

ards. How many homes we see with rich hangings and oriental rugs but inartistic couch pillows and table runners. Some homes which are the product of the commercial Interior Decorators have every luxury except well chosen pictures or china. How many china decorators have never given a serious thought to the study of interior decoration with the view of making their homes a harmonious setting for the porcelain they are decorating?

How many pictorial artists shrug their shoulders when ceramic art is mentioned—as if they knew little and cared less about the subject. How many musicians are there who appreciate the value of color in their surroundings, the psychological effect it has on the emotions and on the creative instinct? We must enlarge the opening through which we are looking at life if we would see art as a unity and develop more uniformity. We must recognize the interdependence of all departments of art if we would seek a permanent place for our own specialty.

The thing that is not born of necessity will not long survive. "No man liveth to himself alone." No branch of art can exist independent of all the other arts. So, friends, let us welcome and encourage and study to appreciate all art expression and not begrudge a part of our space to art products expressed in other mediums. Let us try to see them as necessary adjuncts to our products and hope for a



TABLE RUNNER No. 2—CORNELIA A. NEWMAN

return of the encouragment and appreciation we bestow. For myself I would like to see *Keramic Studio* open its pages to all craft work—for the inspiration and educational value it would be to the keramic workers.

Work Bag

The material of the bag shown is a heavy black silk. The little flower units are embroidered in shades of Blue, Rose, Yellow, Green and Grey. The hoops are Turquoise Green echoing the green in the units. It is lined with grey and the cords of grey have brilliant green beads pendants. The craftsmanship is sincere and the color harmony most satisfying.

Another bag not shown, also of black silk, had a large round medallion on either side showing a bird motif embroidered on an applied background of royal blue. The color scheme combined shades of Orange, Blue Green, darker Green, bright Moss Green, Mulberry, Rose and Black. The body of the bag is shot with threads of green and blue. The hoops are enameled in black with decoration of tiny units in brilliant colors echoing those in the design. The lining is Moss Green to match that in the decoration and the black cords have brilliant large colored beads matching hues in the design.

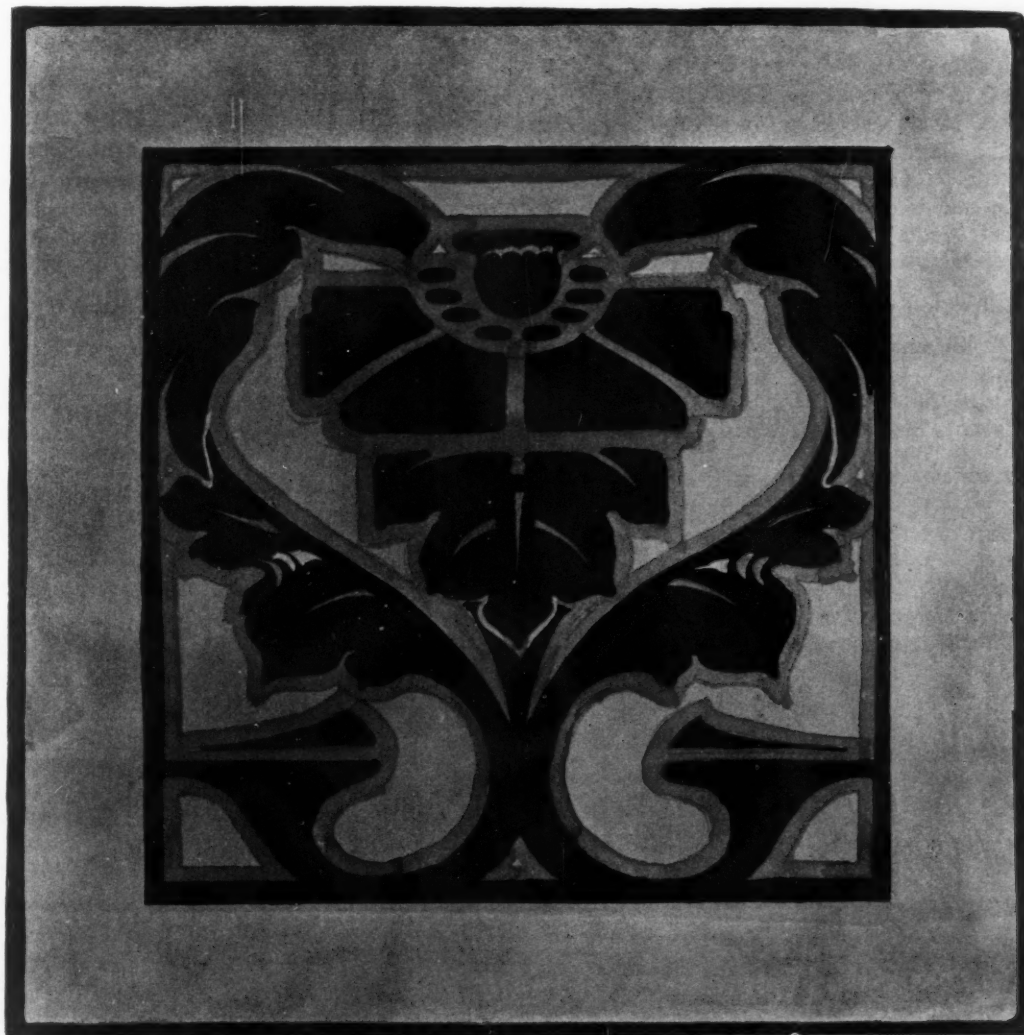
Table Runner No. 1

This runner is of grey linen with applied units in darker grey. The embroidery (flower basket design) is in shades of

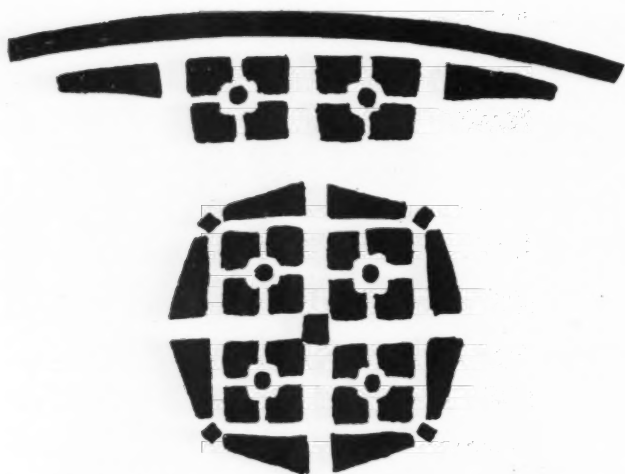
(Continued on page 198)



WORK BAG—CORNELIA A. NEWMAN



TILE FOR BOOK END—HENRIETTA BARCLAY PAIST



Motifs for enamels and gold on glass or china—Flora Leland

GOLD WORK ON GLASS

D. M. Campana

AS glass decorations require a much lighter firing than china decorations, all materials used in the decoration of glass should consequently be softer than materials used for china. This applies also to gold. Golds used on glass must be prepared somewhat differently. In my many experiments I found that the addition of more flux to the gold used for china for the purpose of melting it quicker does not bring a dependable gold.

Sometimes this gold fires out dull, sometimes more dull yet and sometimes it comes out fairly successfully. The natural body of the glass has much to do with the results and in experimenting I found that a small part of Platinum added to the gold and a certain mixed-flux will make the gold more adhering to the glass, perhaps a trifle lighter in color, but very dependable and clearer than any other gold I have used.

I use my gold pure, mixed with a clean *Turpentine* and nothing else. The mixing of Liquid Bright Gold will make it darker and not always so reliable. If you apply this turpentine-mixed-gold on the outside of a tumbler for instance, it will look good and yellow, not only on the side where the

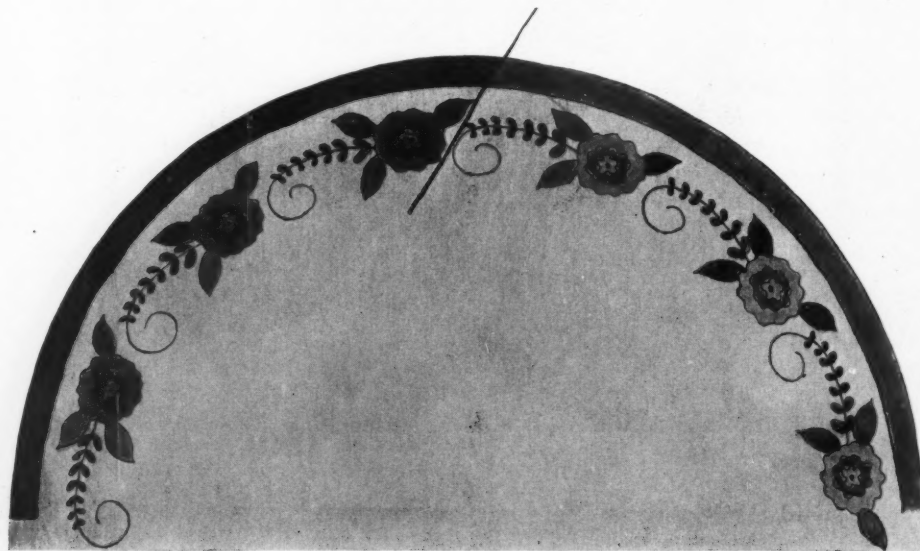
gold is applied but also on the inside of the glass. By mixing it with Liquid Bright Gold, these very same designs would look bright on one side and dark on the other.

Of course, on such a thing as handles or feet where the whole is to be covered, you may apply a Liquid Bright mixed with glass Roman gold, also Liquid on the first firing and Roman on the second. My choice, however, would always be the pure *glass Roman gold* mixed with the *Turpentine*, because if applied smoothly one coating would be sufficient for a good solid effect. I call your attention to the word *smoothness* as gold or colors or any other material applied roughly over glass will be seen through the transparency of the glass and will make your decorations faulty and bad.

As to possibilities of gold decoration over glass, I find that a touch of gold looks good and for instance on drinking glasses, either at the top or at the foot, an etched border is good and very effective. The handle of a basket or the feet of a bowl covered in gold will look good and pleasing. One of the most popular decorations on goblets or tumblers is the *gold monograms* which it is not difficult to produce and is always very popular with the public. I generally apply my monogram on the outside of the glass and have a delicate shade of lustre on the inside of the same glass in this way making the full decoration in one fire. Good lustre colors for this purpose would be Amethyst, Blue Pearl, Rose Shell, Golden Amber, Orange or also Iridescent. You can draw your monogram with pencil on a piece of paper and keep it on the inside part of the glass so that you can follow the line when you apply the gold on the opposite side, making it very easy to repeat the very same monogram on a quantity of glasses.

As I have mentioned before a good border either etched or painted in gold, makes a very pretty decoration and etching can be done in the very same manner as on china. You cover your glass with the Acid Varnish and dip your glasses in the hydro-fluoric acid, only being careful to give about half of the time in the acid for the etching of glass as you would give to the etching of china.

Liquid Bright Gold may be used on glass with good results though even this article must be a trifle different from the one used on china. Roman gold is burnished after the fire but I advise you to use *Burnishing-Sand* instead of Glass Brush. Take a piece of rag thoroughly moistened in water,



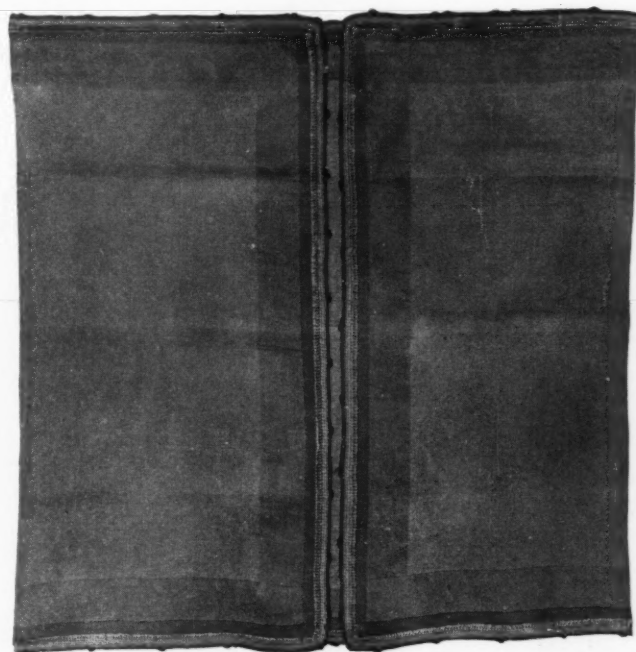
MOTIF FOR ENAMELS ON GLASS OR CHINA—LAUREL G. FOSTER

dip it in the sand and rub it over the gold until it looks nice and clear. Wash the sand off the glass and dry. You will find that this method of burnishing will give you a more solid and not so streaky effect.

Resuming on glass gold work I advise you to remember the following points:

1. Have the proper gold, this being the very important thing.
2. Mix your paste gold with pure turpentine only.
3. Apply gold as smoothly as possible.
4. Pure Roman gold is more reliable than the gold mixed with the Liquid Bright Gold.
5. Fire your gold at a fair degree of heat.
6. Burnish with Burnishing Sand rather than anything else.

Next number: general suggestions for glass decorations.



THE LINEN PAGE.

JETTA EHLERS - - - - - EDITOR

18 East Kinney Street, Newark, N. J.

AT first glance the table cover illustrated may seem much like work previously shown on this page, but it has one very novel feature, which I feel sure will appeal to many workers. Instead of the usual hem, the piece is finished with a binding. This is a very practical manner in which to finish things, especially where one wishes to introduce another color. This makes a most interesting variation of applique of which so much mention has been made in these articles.

The cover which measures twenty-six and a half by fifty-three and a half inches, is made of ecru linen, really a warm sand color. Upon this is appliqued a band of blue, and the piece is bound with a beautiful dull orange-red. A crocheted edge finishes this. The sand colored center measures forty-seven and a half by twenty and a half. The band of blue is two inches in width, and is sewn to the center section by hand, the raw edges on the under side being neatly overcast to prevent any ravelling. As can be seen by the illustration the corners are

not mitred. The binding of dull orange-red is cut straight and also sewn on by hand, turning and felling it on wrong side. It shows a half inch on both sides, and in cutting it, enough should be allowed for a good turn in. A bias binding would of course pull and get out of shape when washed.

The crocheted border is about three quarters of an inch wide and is done with a heavy mercerized thread. The first row is in double crochet in sand color. Next are three rows in single crochet of blue, the first a rather light, then a medium, and the last of dark. This has the appearance of a picot at intervals. The thread is too heavy for that, but the same effect is obtained by making a loop of several chain stitches, then skipping a couple of stitches in the previous row and going on again. The whole thing is very rich and unusual, in fact, it is one of the most interesting pieces which has come to my attention in some time. The illustration gives but a faint idea of its charm. It so completely meets our requirements that a thing should have beauty, distinction and simplicity. It is part of a set made by Miss Foley from design by Marshal Fry. Mr. Fry is doing much to educate our ceramic workers away from old and narrow viewpoints, towards those that are broader and more free. There are still those of course who are much like the old lady of the story, who, disapproving of modern pedagogies, insisted that her grandchild be taught the alphabet as she herself had been, "picked out with a big brass pin." In these troublous days when our supply of china is so limited and the prices ever soaring, it would seem an opportune time in which to plan some table linens. What an interesting and profitable study there might be in designing linens to go with some of the china we have already decorated. If you have a set of Sedji for instance, work out something on the order of the piece illustrated. Use grey linen for a foundation perhaps, and then study your decoration and see what would be best for the applique and for the touch of color on the edge. Try several combinations until you feel sure you have one that will be right. Applique also suggests itself for sets for the bedroom. Perhaps you have a dresser set which you could plan linens for. Window curtains for the bed room would be interesting treated with a binding of color. It is curious how far one is carried along when once started in planning things to go with china. And yet it is not so remarkable after all, for the whole field of interior decoration is opened to us.

Many workers are turning to the decoration of glass during these days of china shortage. Linen things are quite as successful with glass and many charming things may be worked out in this direction.

A set of glasses for grape juice might have a tray cloth and tiny napkins. There is something very attractive about the very small napkins, and it is really all one needs with light refreshments. A square for the table and the same sort of wee napkins could be used with a set of tumblers and capacious pitcher for lemonade or iced tea for the porch. There are very good shapes to be found in the department stores, some of the rather heavy and inexpensive glass firing in a very satisfactory way. It is quite fascinating when one gets into it. At any rate we must all keep working let it be china, linen or glass, or interior decorating. It is most important to keep things going so that we may all tide over these trying days. We at home must go on with the usual business of living, so let us put some beauty into it as we pass along.



BOUND COPIES

Volume 19 of which this (April) number is the last, will soon be ready.

Place your order now!

DECORATED PORCELAINS WINNING FIRST PRIZES AT THE MINEOLA FAIR

Mcud M. Mason

THE group of decorated porcelains receiving first prizes at the Long Island Fair at Mineola, illustrated this month, gives a very good idea of the benefit to the decorators and the value to the public of a demonstration of artistic table decoration. All of the articles shown in the photographs were designed and decorated by the exhibitors and were most satisfying and charming in their effect.

Mrs. Pearsall's tea-set was fresh and inviting in its soft blues and yellows and her design was well adapted to the shapes selected. The breakfast set in its soft old rose coloring with black decorations was very delightful in its simplicity and color combinations. The linens, made to accompany it, were equally charming, making a most satisfactory table. The flowers used in the decorations were pale yellow roses shading to a deep pinkish salmon towards the centre, completing the unusual scheme.



FIRST PRIZE VASE—MISS ANNA VAN SICLEN
Dark Blue and Chinese Rose Enamel on a neutral yellow ground.

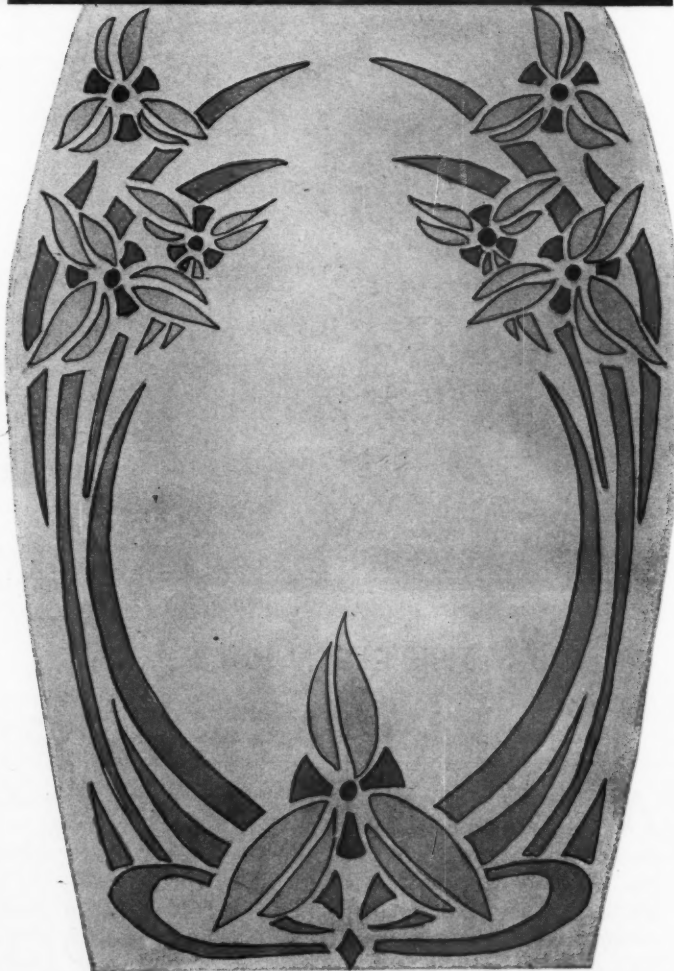
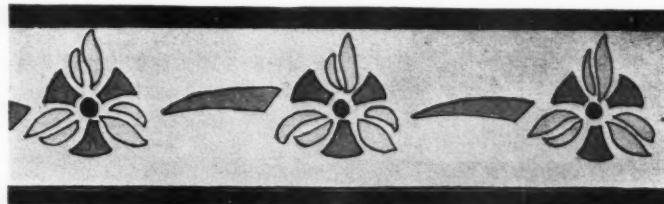
Miss Van Siclen's work showed great variety in its treatment, the lamp vase being strong in design and having a good decorative effect, the decorations being in soft blues and rose on a dull yellow background. The enamel tray was simple and bold in design and delightful in color. The monogram plate was especially interesting in its gold decoration and shows the use of a monogram as a decorative unit as opposed to the usual commercial use of this theme. In the lustre tray the same motif used in the enamel tray has been adapted to the requirements of a different medium—lustres, the design also being very interestingly adapted to the form of the oval tray.

I hope that other State Fairs may have opportunities for such a display of artistic table decorations.

VASE SPIDERWORT MOTIFS

Mrs. John Ehlers

THE outline may be omitted if preferred. Use Black if the outline is used. Oil leaves under the large flower at the bottom of vase and the two short ones leading from it. Also the two short ones back of upper group and dust with 1 part Water Green No. 2 and 3 parts Ivory Glaze. Oil remainder of leaves and dust with Florentine Green. Oil the dark petals of flowers and dust with Mode and the light petals



with 2 Cameo and 1 Peach Blossom. Leaf in border is Florentine Green. Dark bands and centers of flowers are Green Gold. A gold band may be added at the bottom of vase.

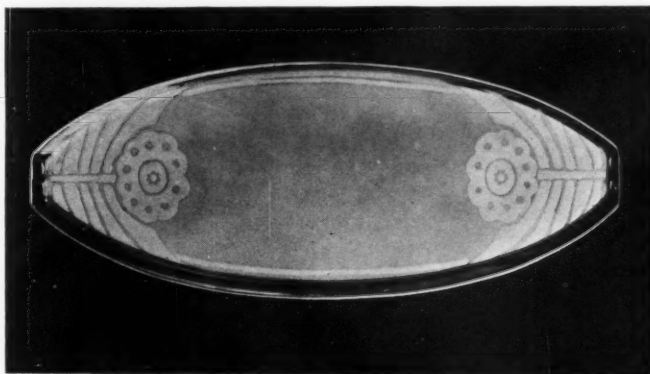
Second Fire—If the colors need patching or strengthening they are to be painted in. Paint the entire background with a very thin wash of 2 parts Albert Yellow and 1 part Dark Grey. This should be a delicate Ivory tint. Retouch Gold.



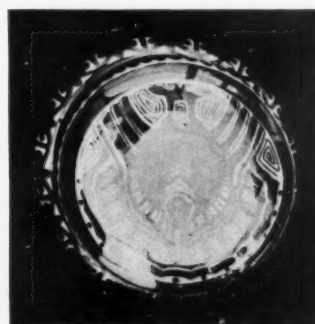
FIRST PRIZE BREAKFAST SET—MRS. J. N. PEARSALL
China, Japanese crackle ware in old rose. Decoration in Mason's black enamel.



FIRST PRIZE TEA SET—MRS. J. N. PEARSALL
Flower forms and bands Dark Blue enamel and Orange, Soft Yellow. Leaves Emerald and Florentine Green. Mason's enamels were used.

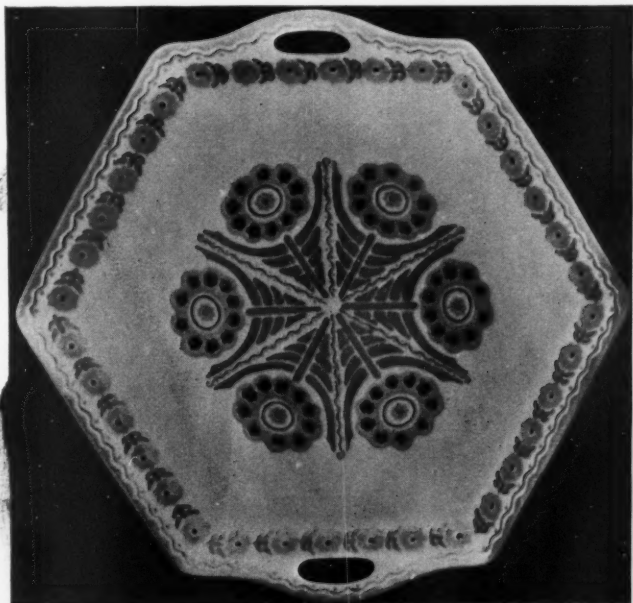


SANDWICH TRAY—MISS ANNA VAN SICLEN
Ground in Rose Lustre. Design in Liquid Bright Silver.

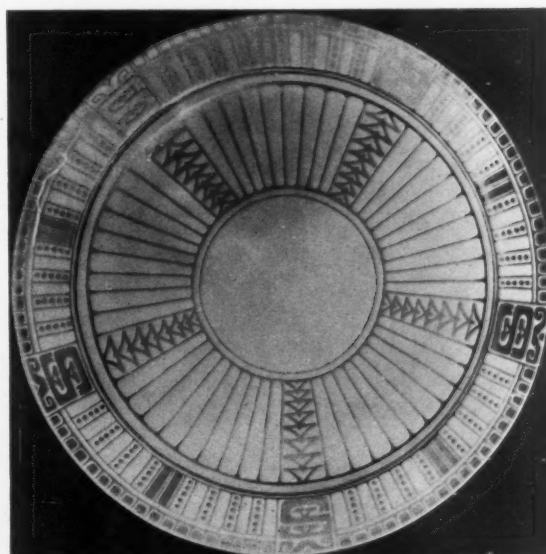


BON-BON BOX—MISS ANNA VAN SICLEN
Light Brown lustre ground. Design in Copper lustre.

FIRST PRIZE FOR LUSTRE DECORATIONS



BELLEEK TRAY—MISS ANNA VAN SICLEN
Blue, Green, Pink, Yellow, Madder Red enamels—Mason Enamels.
FIRST PRIZE FOR ENAMEL DECORATION



MONOGRAM PLATE IN GOLD
FIRST PRIZE FOR MONOGRAM DESIGN

DECORATED PORCELAINS WINNING FIRST PRIZES AT THE MINEOLA FAIR

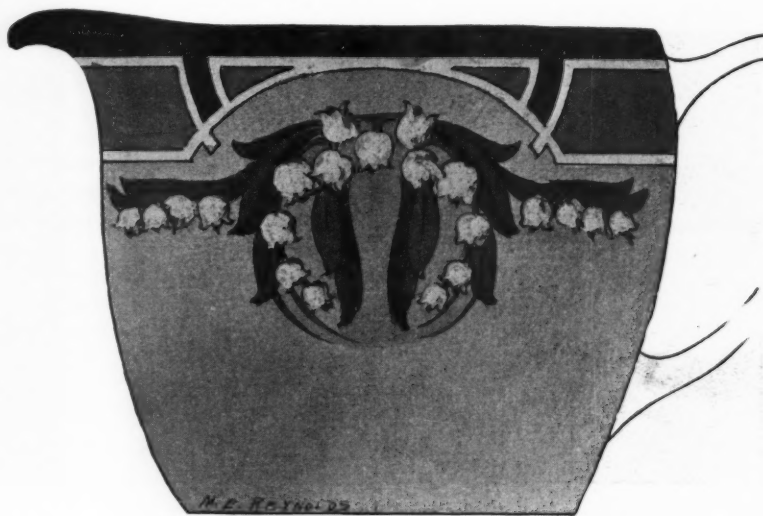
SUGAR AND CREAMER

May E. Reynolds Judson

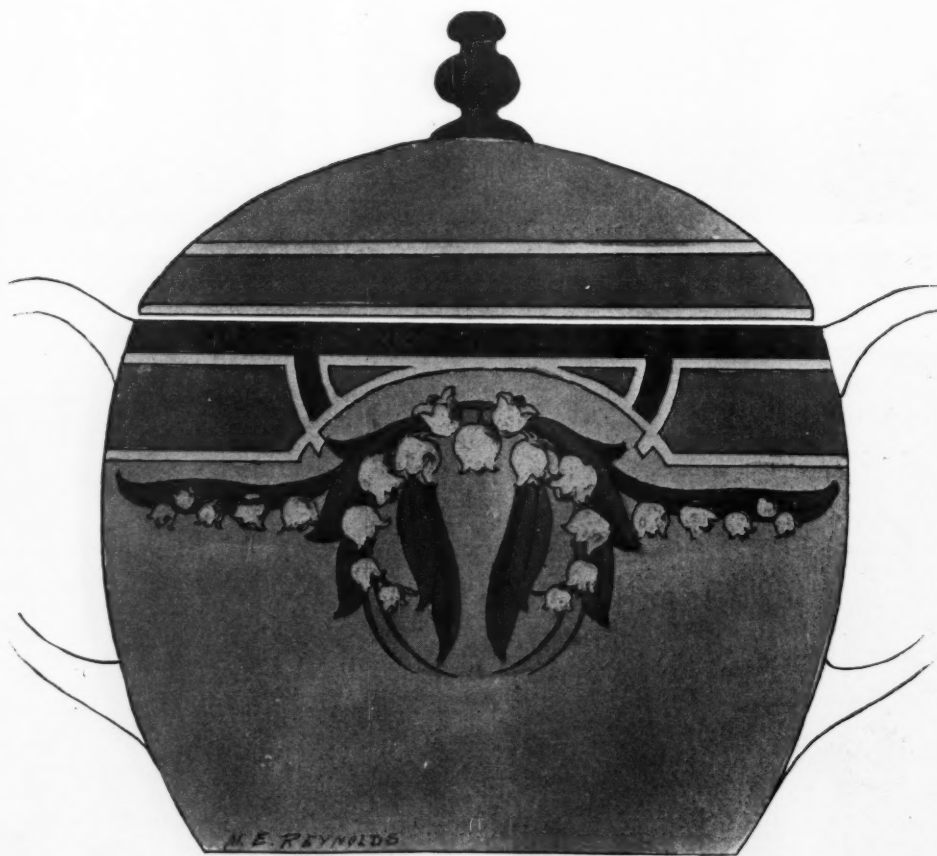
FIRST Fire—Outline lilies of the valley with outlining ink that fires in, paint tint in background in Yellow Green. Narrow bands in Old Dutch Blue, have tint very dainty. Wider bands are in Yellow Brown; use very delicately, so that tone will not be heavy. Leaves of flowers are in Olive Green and Yellow Green, also Apple Green for the light parts, and Brown Green for the deeper tones. Centers of the lilies are in Yellow Brown and flowers are toned with Grey for White Roses. Trenton Ivory is used back of the flowers in the oval spaces. Handles and bands at top are in Roman Gold.

Second Fire—Go over the tints if necessary, and wash over the flowers and leaves with same tones used in first fire. Go over the gold.

This piece can also be done in enamels, using the white enamel for the flowers, and Yellow Brown for the centers and Apple Green, Grass Green and Brown Green, in the enamels. Use Belleek, if you wish to do it in soft enamels.



CREAMER—MAY E. REYNOLDS JUDSON



SUGAR—MAY E. REYNOLDS JUDSON

BEGINNERS' CORNER

JESSIE M. BARD - - - - - EDITOR

Dickinson Seminary, Williamsport, Pa.

CUP AND SAUCER

Design by Mary L. Brigham

THE outline may be omitted, but if it is preferred use Black. Oil the leaves and stems of flowers with Special Medium or Oil and pad it to be sure that it is not on heavy and dust with 2 parts Florentine Green and 1 part Ivory Glaze. Oil the flowers and dust with 3 parts Cameo and 1 part Peach Blossom. Paint the dark spots in the flowers with Peach Blossom and a very little Yellow Red. The bands and dots are Green Gold. Handle is painted with 3 parts Bright Green and 1 part Dark Grey.

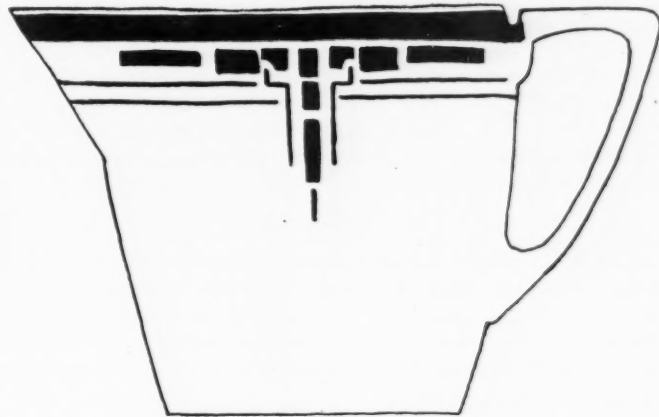


CREAMER

Georgia B. Spainhower

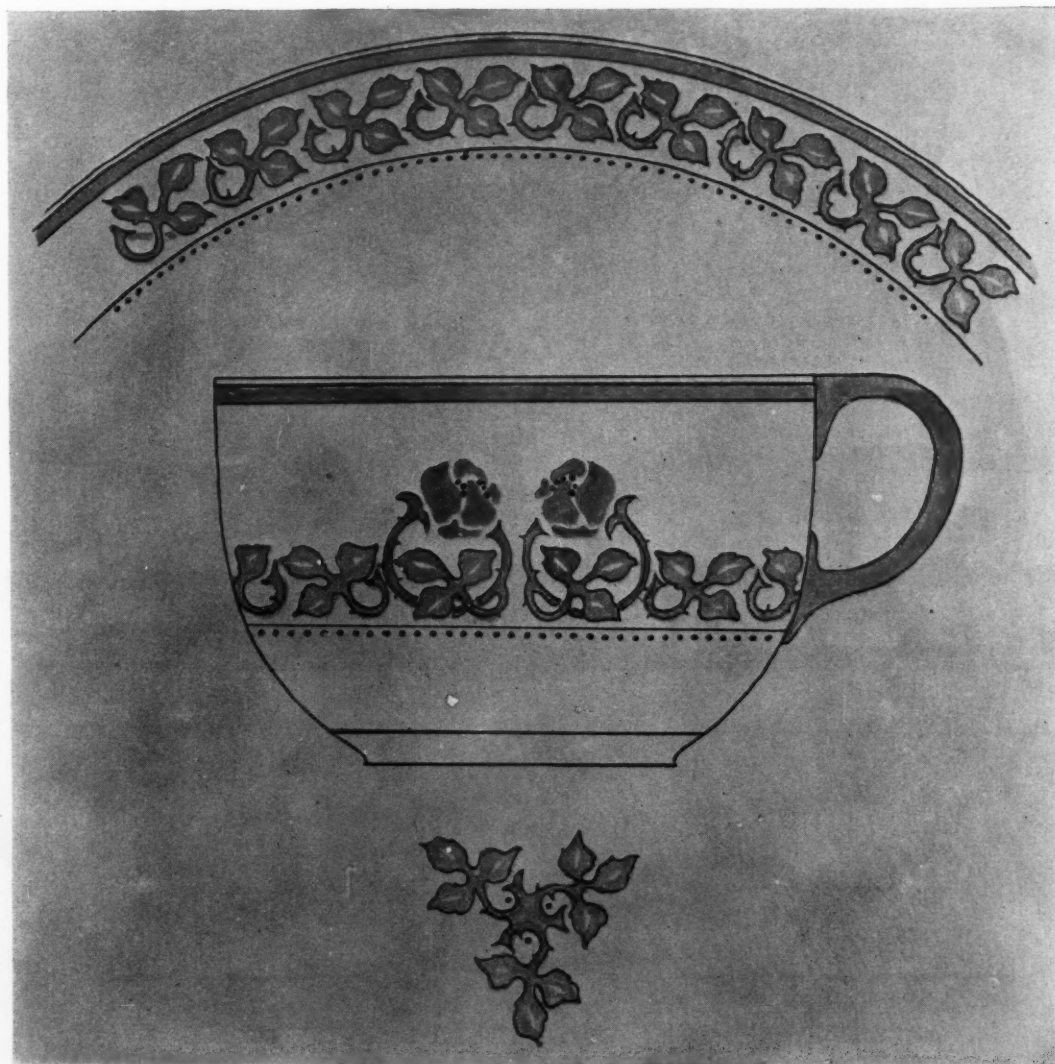
OIL the three vertical oblongs in the center of the design and the shorter horizontal ones in the border and dust with 2 Cameo and 1 Peach Blossom. Clean and straighten

edges with an orange stick and clean all surplus color from the china. Paint the remainder of the design except the wide



upper band with Green Gold. Paint the wide band with a thin wash of Dark Grey and a little Peach Blossom.

Second Fire—If the pink is too delicate paint a thin wash of Peach Blossom over it and retouch Gold.



CUP AND SAUCER—MARY L. BRIGHAM

UNITY OF ART

(Continued from page 191)

orange, mulberry, peacock blue, purple, green and black. The unit is heavily buttonholed with orange and black. The little outside units are in mulberry and blue outlined with orange and the edge is heavily buttonholed with orange. The little moulds at the corners are of silver with black and purple beads pendants. The design is original. The color scheme brilliant and daring, but in rare harmony and would act as a beautiful setting and for any piece of pottery or porcelains, be it lamp, vase or jardiniere.

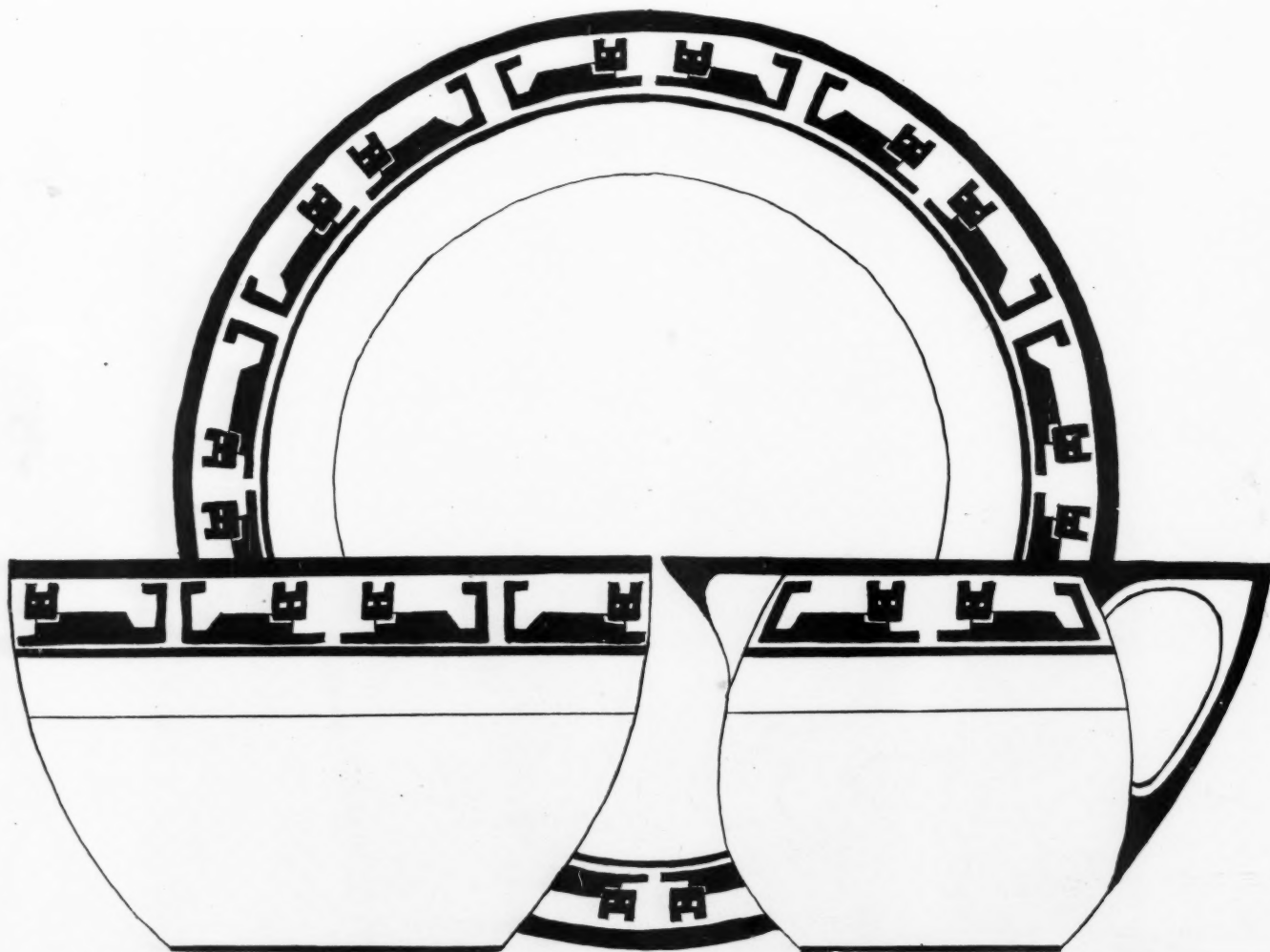
Table Runner No. 2

This is a most charming piece of color and design. This design enamelled from the studio of Miss Waldvogel, Pasadena, one of the leaders in this country in modern art embroidery. The material is of natural colored crash, the heavily decorated edge in brown and purple with little units in shades of pink, golden brown, soft tans and greens. The large units are in shades of rose, yellow, orange, purple and greens with dark blue base. The small units scattered over

the surface are in rose and tans with greens and purple leaves. The influence in this design is Russian and Bulgarian but it is a purely modern piece of designing and the craftsmanship is remarkable. The coloring gives almost the effect of brilliant enamels and the piece would grace any library or drawing room table.

Miss Newman does not confine her talents to articles of the types shown but has produced some charming blouses of voile, crepe de Chine and Georgette, exquisitely embroidered and made and dainty children's frocks, artistic in color design and workmanship.

A blouse recently turned out from this studio was a sand colored Georgette crepe—with a charming border design in two shades of mulberry and turquoise green with touches of orange and emerald green. The design and color harmony of the whole was something to gloat over and remember. Another blouse was of grey crepe worked in two shades of coral and a darker grey with touches of emerald green. It would have done justice to any student of design and color harmony, but would have to be seen to be appreciated.



CHILD'S BREAD AND MILK SET—HILL CARTER LUCAS

In one color or gold and silver.

